

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, MARCH 14, 1874.

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CRYSTAL PALACE.—This Day (SATURDAY), March 14.
TWENTIETH SATURDAY CONCERT and AFTERNOON PROMENADE of the Eighteenth Series. Commence at Three. The Programme will include: Concert Overture, "The Wood Nymphs" (Sterndale Bennett); Octett for first and second violins, viola, clarinet, bassoon, horn, cello, and contra-basso (Schubert), first time at these Concerts; Overture, "Euryanthe" (Weber). Vocalists—Miss Anna Williams, Mr. Sims Reeves. Conductor—Mr. Manns. Stalls, Half-a-Crown.

CRYSTAL PALACE.—SCHUBERT'S OCTETT.—
The entire Work, including the Two Movements not yet performed in England, at the SATURDAY CONCERT, THIS DAY, March 14th.

HER MAJESTY'S OPERA,
THEATRE ROYAL, DRURY LANE.

THE Nobility, Gentry, and Subscribers are respectfully informed that the SEASON will COMMENCE on TUESDAY NEXT, March 17, on which occasion will be performed Rossini's Opera, "SEMI-RAMIDE," Assur, Signor Agnesi; Idreno, Signor Rinaldini; Oro, Signor Campobello; L'Ombra, Signor Casaboni; Arsace, Madame Trebelli-Bettini; and Semiramide, Mdlle. Tietjens. During the Evening will be sung the National Anthem.

Subscription Night—Debut of Mdlle. Lodi.

THURSDAY, March 19 (being the first of the four Subscription Thursdays announced in the prospectus), Bellini's Opera, "LA SONNAMBULA," Elvino, Signor Naudin; Il Conte Rodolfo, Signor Agnesi; Il Notaro, Signor Rinaldini; Alessio, Signor Casaboni; Lisa, Mdlle. Bauermeister; Teresa, Mdlle. Filomina; and Amina, Mdlle. Lodi (her first appearance in this country).

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Doors open at eight o'clock, the Opera to commence at 8.30. Prices—Stalls, 2s.; dress circle seats (numbered and reserved), 10s. 6d.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s.

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The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the Queen's Concert Rooms, Hanover Square, on THURSDAY Evening Next, the 19th March, commencing at Eight o'clock.

By Order, JOHN GILL, Secretary.

Royal Academy of Music,
4, Tenterden Street, Hanover Square.

WEDNESDAY NEXT.

THE LAST BALLAD CONCERT on WEDNESDAY
Next, March 18th.

LONDON BALLAD CONCERTS, ST. JAMES'S HALL.

—The LAST CONCERT of the SEASON, WEDNESDAY Evening, at Eight o'clock. Artists—Miss Edith Wynne and Miss Anna Williams, Madame Patey and Miss Antoinette Sterling; Mr. Vernon Rigby, Mr. Henry Goy, Mr. Edward Lloyd, and Mr. Santley. Piano-forte—Mdlle. Delphine Le Brun. The London Vocal Union, under the direction of Mr. Frederick Walker, of St. Paul's. Conductors—Mr. Meyer Lutz and Mr. J. L. Hatton. Admission—stalls, 6s.; family tickets (for four), 21s.; balcony, 3s.; area, 2s.; gallery and orchestra, 1s. Tickets to be had of Austin, St. James's Hall; the usual Music-sellers; and Boosey & Co., 295, Regent Street.

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SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, W.—President, Sir JULIUS BENEDICT.—Founder and Director, Herr SCHUBERTH.—Eighth Season, 1874.—The Concerts will take place on the following dates, viz. :—

42nd Concert, Wednesday, April 29.
43rd do. Wednesday, May 27.
44th do. Wednesday, July 1st.

Prospectus is now ready, and may be had on application to Messrs. Duncan Davison & Co., 244, Regent Street, W.; CRAMER & Co., 201, Regent Street; and full particulars from H. G. Hopper, Hon. Sec.

MOZART AND BEETHOVEN SOCIETY.—President, the Marquis of LONDONDERRY.—Vice-President, Herr SCHUBERTH.—Fourth Season, 1874.—The Fourth Concert will take place on FRIDAY, March 27th, full particulars of which will be duly announced.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his popular Song, "MY SWEETHEART WHEN A BOY," at St. George's Hall, on March 18.

SIGNOR FOLI begs to announce that he will return to London on May 10th. Address, Grand Hotel, Vienna.

MADAME DEMERIC-LABLACHE, having returned to England from her successful tour with M. Uhlmann in France and Belgium, is at liberty to accept ENGAGEMENTS for Concerts and Oratorios. All communications to be sent to her Sole Agent, Mr. R. D'Oyly Carte, Opera and Concert Agency, 20, Charing Cross, London.

MISS ANTOINETTE STERLING requests that applications for ENGAGEMENTS for Concerts or Oratorios may be addressed to her at 15, Regent's Park Terrace, N.W.

Mlle. MARIE KREBS, Pianist to the King of Saxony, begs to announce that she will visit England this season, arriving in London early in April. All communications to be addressed to Mr. Cunningham Boosey, 2, Little Argyl Street, Regent Street, W.

MR. VERNON RIGBY begs to announce that, having no Agents, all COMMUNICATIONS relative to ENGAGEMENTS must be addressed to his residence, St. George's Villa, 26, Haverstock Hill, N.W.

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The crimson flaming weed."

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**BRIGHTON CONCERT AGENTS,
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MONDAY POPULAR CONCERTS.

The return of Herr Joachim is a sure sign that some of the later quartets of Beethoven are forthcoming. On the night of his first appearance he led the No. 10 (E flat), followed, shortly afterwards, by the C sharp minor (Op. 132), fourth and last but one of the series traditionally labelled "Posthumous," though the great musician had given his final touches to all of them. For nearly three-quarters of an hour the attention of an audience that filled St. James's Hall was held suspended, and never, perhaps, has the beautiful *andante molto cantabile*—foremost among the examples of Beethoven's supreme command of the extended variation form—been listened to with more unflinching interest. The Hungarian *virtuoso* was in his happiest mood. The staid gravity of the introductory *adagio*, a fugue after Beethoven's most individual style, the melodious grace of the succeeding *allegro*, the profound sentiment of the *andante*, with its endless ramifications, the sprightly liveliness of the *presto*, which, though not called *scherzo* by the composer, is one of the most characteristic movements in that form that ever came from his pen, and the fire and vigour of the last *allegro* were, one and all, as emphatically expressed as they were instinctively felt. How Herr Joachim was supported may be easily understood, his associates being Herr L. Ries, Herr Ludwig Straus, and Signor Piatti. In a work so intricate, so difficult, and occasionally so eccentric as the C sharp minor quartet, even the acknowledged chief of violinists can hardly do justice to his task unless mated with competent partners. At the Popular Concerts Herr Joachim has been usually most fortunate, above all in the co-operation of Signor Piatti, the value of whose aid, where so much depends on the solidity and unflinching precision of the bass, is incalculable. We do not remember, on the whole, a more perfect rendering of this extraordinary work. The quartet in C sharp minor was first introduced to a large English audience, thirty years ago, by the late regretted Ernst, who, by no means so lucky in his conjunctures as Herr Joachim, succeeded, nevertheless, in persuading amateurs that there was very much to be admired in these long regarded "enigmatical" effusions from the brain of the man whom Herr Richard Wagner, while pointing out his "error," deigns to style "the immeasurably rich master." Now—thanks to Herr Joachim and other labourers in the field of progress—the merits of the "Posthumous Quartets" are almost universally admitted, and their poetical significance is no longer a matter of controversy.

There are other masters who share with Beethoven the artistic allegiance of the univalued artist, and at the head of these may be placed John Sebastian Bach. Herr Joachim has favoured us with the whole of the splendid Sonata in G minor for violin unaccompanied, of which he used formerly only to venture upon certain movements—the prelude and fugue, for instance. That the innovation was for the better was proved by the applause bestowed upon a truly wonderful performance. To disregard the "encore" which followed the delivery of the last movement, a *presto*—given, by the way, *prestissimo*—was impossible. No less marked a sensation was created on Monday night by the Chaconne in D minor, with variations, in the execution of which Herr Joachim has probably never found a competitor, certainly never a superior. Of this we have often spoken, and it may suffice to add that, in answer to an enthusiastic "recall," the third movement (*andante*) from Bach's Sonata in C was given. To the genius of Schubert, for whose music Herr Joachim's partiality is well known, fitting homage has been paid in an admirable performance of the D minor quartet, one of the finest, if not the finest, of the master. Nor have Haydn and Mozart, most prolific of inventors, been overlooked. The compositions of these famous musicians are always welcome, but never more so than when Herr Joachim is their chief interpreter. To signalize nothing else, the Quartet in E flat of Haydn (No. 2 of Op. 64) on Monday night, as given in company with MM. Ries, Zerbini, and Piatti (who, with Mr. Burnett, second viola, had already played Beethoven's second Quintet), was one of the most genuine treats of the season. To say more than that the execution was in all respects worthy of the music would be superfluous.

Since the departure of Dr. Hans von Bülow, although Madame Schumann, in consequence of indisposition, is compelled to abstain from paying us her annual visit, although Madame Arabella Goddard, our own most consummate pianist, is playing fantasias in the far East, and although Mr. Hallé has so much occupation at Manchester and elsewhere, that we hear less of him than could be wished, pianoforte playing of a high class has not been wanting at the Monday Popular Concerts. Miss Agnes Zimmermann has appeared on several occasions, and her introduction of one among the least familiar

compositions of Schubert—the sonata in A major marked "Op. 120" ("Posthumous," of course), a thing all melody, if nothing else—met with general approval. In her reading and execution of this unpretentious, but in no respect easy work, we could not detect a fault. Without an inkling of self-display, everything the composer had written was fully expressed. Miss Zimmermann is a musician no less than a pianist (her published compositions testify to that fact), or she could not play as she does. She has also given other things, including the charming *rondo* of Beethoven in G (Op. 51) and (on Monday night) selections from the "Characteristic Pieces," Preludes and Fugues of Mendelssohn, besides taking part with Herr Joachim and Signor Piatti in trios by Beethoven and Schumann. Mr. Franklin Taylor, already favourably known at the Monday Popular Concerts, selected for his *début* this season Beethoven's rarely heard sonata in E flat, Op. 27 (companion to the so denominated "Moonlight"), which he played in a manner so refined and masterly that there could not be two opinions about his executive ability or about his thorough understanding of the text. Thanks to the opportunities frequently offered him at the Crystal Palace, this excellent English artist gradually makes way in public estimation; and his having obtained a footing at the Popular Concerts will go further to establish his position. Mr. Taylor's performance of the sonata and trio in E flat of Beethoven (with Herr Joachim and Signor Piatti) would alone have entitled him to the freedom of St. James's Hall. Mr. Edward Dannreuther, well known as a zealous and active promoter of the Wagnerian theories in this country, is also a pianist of more than ordinary skill and attainments. We have stated this on various occasions, and our opinion was more than confirmed by his intelligent and spirited rendering of Schumann's early sonata in G minor (Op. 22), one of those ambitious essays with which the afterwards great composer seemed to be nervously, though with a certain vigour, feeling his way, and claiming admission into the ranks of the "elect." It was gallant to take up such a work, which, but for champions like Mr. Dannreuther, would rarely obtain the chance of a hearing. Both Mr. Taylor and Mr. Dannreuther are adepts in concerted playing—as was proved by the former in Beethoven's E flat trio (No. 2, Op. 70), in which Herr Joachim and Signor Piatti were his confederates; and by the latter in the first of J. S. Bach's six sonatas for pianoforte and violin (B minor), associated with Herr Joachim, the execution of which was so much to the satisfaction of the audience that one of the four movements—the *andante*—had to be repeated. Madame Carreno Sauret, the clever Spanish pianist, was also included in one of the Saturday programmes. Mr. Arthur Chappell is evidently looking out for recruits in this important direction, and he may be fairly complimented on the discernment he has hitherto exhibited in the choice of new aspirants.

The vocal music has been contributed by Mdlle. Nita Gaetano, a young and very promising artist; Miss Antoinette Sterling, the American contralto, who possesses a voice such as any singer might envy; Mr. Henry Guy, a tenor, educated in our Royal Academy of Music, who introduced two charming MS. songs by Sir Sterndale Bennett, set to English translations of verses by Heinrich Heine; Miss Anna Williams, prize-winner at the National Music Meetings in the Crystal Palace; and Mr. Bentham, who has returned from Italy improved both in voice and style, and who, if he studies perseveringly, will become one of our best English tenors.

At the concert to-day, Herr Joachim is announced to lead the quartet of Beethoven, No. 11 (F minor), immediate predecessor of the series called "Posthumous," and, on Monday, the quartet in B flat, Op. 131, one of the most elaborately wrought out and remarkable of that series, the last movement of which is also the last production of its illustrious composer.

ROME.—It has been necessary to close the Teatro Apollo, at least temporarily, because Signor Perotti, the principal tenor, and Signor Maini, the principal bass, are ill. In consequence of this it will be impossible to give *I Götter, La Forza del Destino*, and *La Favorita*, which were underlined.

MILAN.—At the Scala, Signor Bulterini, more especially engaged, as already announced in our columns, for Signor Braga's *Caligola*, will appear, also, with Signora Singer, in *Lucia*. Meanwhile, the public is informed that the rehearsals of Signor Ponchielli's new opera, *I Lituani* are being pushed forward with all possible alacrity. Signor Borri's new ballet, *Dyellah*, has been subjected to certain judicious "cuts," and goes in consequence much better.—The now well-known Female Viennese Orchestra have given three concerts at the Teatro dal Verme, and one at the Scala, but their personal appearance and dresses were thought more of than their playing.

THE PALL MALL GAZETTE ON THE PIANO TAX.

(From the "Choir.")

A government, like an individual, must not be judged too harshly when it is in difficulties, or we should be inclined to form a very low opinion of the present French administration after reading the reports of the recent debates in the Assembly on the proposal to tax pianos, and to re-impose the newspaper tax. The French Minister of Finance, however—unlike Mr. Lowe when he tried to tax lucifer matches—really has a decent excuse to offer for his latest efforts to fill the National Exchequer, inasmuch as his country, after the bleeding to which it has been subjected by Prince Bismarck and his imperial master, is decidedly in want of money, and therefore it is scarcely surprising to find the responsible officials resorting to every possible expedient to supply the deficiency. But when we have admitted this, we have, we believe, said all that can be said in defence or in palliation of the proposal which in other respects seems to be impolitic and absurd; impolitic, because it is subversive of that very policy of encouraging the study of music which has always formed one of the most creditable features in French administration, and absurd, because it could scarcely be expected to meet with any other fate than that which we are glad to announce befel the whole proposal when it was submitted to the vote of the House, and was immediately condemned. That the French Minister, however, is not altogether singular in his views is now clearly shown not only by the modicum of support accorded to him among his own party, but, strange to say, by one of our own journals which deservedly holds a very high, if not the highest place, in the esteem of educated Englishmen. The *Pall Mall Gazette* has admitted to its columns an article in which, mainly from a jocose point of view, the tax is defended; indeed the writer, who apparently penned his essay before the report of the rejection of the measure had reached London, seems to have acted on the foregone conclusion that the tax would prove so generally acceptable that its imposition would be approved. Happily, as we have said, the reverse has been the case, but as the place accorded to this defence of the French minister has brought the question into public notice, and as it is a subject which in the present uncertainty as to our future taxation may at any moment suggest itself to our English minister, seeing that if the Income Tax be abolished something must be invented to supply its place, it may be worth while to consider the arguments adduced in defence of the scheme, if indeed they can be so called. First the writer proposes to regard the question from the point of view of the operating pianist, then from that of the suffering listener, and lastly from that of the country at large in connection with its musical interests, and on all heads he would welcome any restriction on pianoforte playing. On the first point he discourses in a would-be humorous strain, describing the torture inflicted on the poor young girls practising their scales, but apparently he forgot to discuss logically the other points, as he then passes on at once to a general use of the *argumentum ad absurdum*, founding his objections to the pianoforte, and his consequent wish to reduce the number of performers by taxing the instrument, upon a series of assertions as to the nuisance of being compelled to listen to bad playing, and the resulting prejudice created against music in general, which have a substratum of truth, but are altogether unworthy of the importance here attached to them.

Looking first at the reference to the girls who are compelled to practise for a certain number of hours per week, it is, we think, a great question whether this is, as the writer asserts, an unmixed evil. He tells us that "the piano is in the education of a girl what Latin and Greek are in that of a boy." Now, admitting this, we fail to see exactly what follows unless the critic is prepared to fall foul of our public school system altogether. He does not pretend that every boy who is compelled to go through his Xenophon or his Greek Testament, to spend hours over Greek verse, to wander far into the mysteries of Sapphics and Iambics, and to master the difficulties of Herodotus or of Sophocles is likely either to become a good classic or to take an honest pleasure in his work; and, as on that ground no one attempts to discourage classical education, we fail to see that there is any greater absurdity in compelling a girl to study the piano than in making the boy plod on through the Anabasis or a Greek play, provided always that the end to the girl from the pianoforte lesson is as beneficial as the school work is to the boy. And this we believe to be the case.

Setting aside the fact, for a fact it is, that a love of music is far more general than a love of Latin and Greek, it can scarcely be denied that the process of learning the piano has a moral effect, or that, like many a bad sermon, it preaches patience if it preaches nothing else, while it always conveys to the pupil the idea of the necessity of habits of accuracy and perseverance, on which even those teachers who aim no higher than mechanical excellence are wont to insist. Thus, all things being equal, we see no stronger argument against teaching girls the pianoforte than might be urged with equal force against teaching boys classics; and we think the objection to both is founded on a one-sided

view of the function of school life. Of course, if education is to be conducted on purely utilitarian principles, if the vile modern system of cramming up to the point necessary to pass a competitive examination, or some other ordeal, is the highest aim of the educationalist, then all strength expended on any other subjects than those in which the pupil is to be tested is practically wasted; but if, on the other hand, the aim be to educate in the highest and best sense of the word, to draw out the latent capacities, and to strengthen the intellect and the acquisitive faculties of the pupil, then, merely as a means of mental discipline, there is no reason why piano-playing should not be of direct service. As to the theory that art is injured by the annoyance caused to persons by the practising of pianists, it seems to us that the truer remedy would be to impose a fine on those owners of property who allow walls to be built under a certain thickness, rather than to attempt to tax the unfortunate piano.

There is, however, underlying the whole of this attempt to throw ridicule upon the piano and piano-playing a fallacy which is apparent, but which needs some notice. The pianoforte, it must not be forgotten, is both a domestic and an artistic instrument. It may be in the hands of a Goddard, a Schumann, a Bülow, or a Hallé, the medium for conveying to thousands the all-inspiring thoughts of our great composers, but it may, on the other hand, fulfil the no less important end of accompanying the home-music of the family, of setting in motion the feet of the little ones, or of serving as the still small voice with which the solitary ones of the earth can commune when they realise the truth of the poet's complaint:—"It is not grief that makes me moan, it is that I am all alone." In a word, the piano, even to those who never reach the higher stages of its artistic use, is a source of joy and refreshment, and many a household, we believe, has been led to rejoice that mother or sister went through what she deemed the drudgery of practice, but which paved the way for the development of the evening music, and serves to pass away many a pleasant hour. Far be it from us to support the popular system of teaching, or the class of music which is so often to be found on the desk above the key-board—that is another question altogether—we are simply concerned to defend a system which, regarding music as practically a universal language, utilizes to the fullest extent the instrument by which it is brought home to the people. There is, of course, no good without its attendant evil, and if the popular pursuit of pianoforte-playing, under the present condition of thin-walled houses, occasionally involves some annoyance to irritable neighbours—an evil which can generally be remedied by a little discretion and forbearance—we believe it to be more than counterbalanced by the good results accruing from not only having a piano in every house, but from having also some one in the family who can play decently upon it. For our part, at any rate, we are perfectly ready to accept the evil for the sake of the good, and we rejoice that the French Assembly has taken the same view. Merely to throw ridicule at a system, the critics must remember, is a very different thing from proving it to be worthy of condemnation, and the first end is all that the writer in the *Pall Mall Gazette* has attained.

AMONGST THE AMATEURS.

(To the Editor of the "Musical World.")

SIR,—The charity in aid of which amateur dramatic entertainments are given is usually largely called upon to cover the multitude of stage sins committed by the ladies and gentlemen acting. An exception such as was the performance of *Plot and Passion* at the St. James's Theatre on Tuesday last, in aid of the funds of the Great Northern Hospital, is indeed so rare an occurrence that we should "when found make a note on." A piece so well and all round so evenly acted we seldom see on the professional stage, much less do we expect from the run of amateur entertainments anything but harmless incompetency. It was, therefore, no small surprise to find brought together last night at the St. James's an amateur company who one and all did full justice to a drama which presents such strongly marked characters as does *Plot and Passion*.

The performance which, perhaps, calls for the most unqualified praise was that of Desmarests by Mr. Westmacott Chapman, whose acting of a most arduous part gave the true artistic ring, and showed talents which, should he ever exercise them on the professional stage, would entitle him to rank amongst our foremost character actors. Well did he deserve the ovations which awaited him at the end of the second and last acts.

The Fouché of Mr. Lawrell was throughout consistent, as was the de Neuville of Mr. Whiteside. Miss Bouverie made a most pathetic Marie de Fontanges, and shared with Mr. Chapman the honours of the evening. The minor characters were all up to the mark, the prompter was not too audible, and there were no stage waits. Could we desire more? No! Yours, Sir, satisfied, "Puff."

ABOUT ORGANISTS.

(From the "Liverpool Daily Albion.")

Perhaps the most objectionable ramification of the genus "Musical Humbug" is that whose performances most frequently invade the public ear. We allude more especially to the members of the large branch of the questionable lineage who glory in the pseudonym of organist. This particular tribe of the large family under consideration may be sub-divided, for the purpose of studying its natural history, into three classes, as follows:—

1. The player of plain psalmody and hymnology. 2. The average Church of England organist. 3. The Anglican Cathedral, High Church, or Roman Catholic performer. Of the first, or lowest order, it is not necessary to say much. When a so-called professor undertakes duties of this class, he panders to a wretched Puritanical taste if he does not attempt to improve the status of music in the particular conventicle where he presides; but unfortunately he is often too apathetic, or too much in awe of the governing body of the chapel, to do more than tread in beaten footsteps; and he thus prostitutes much that is noble in his art. Members of the second order are easily recognized. The Anglican organist who comes under the designation "Musical Humbug" generally possesses a large amount of conceit, and wears elaborate jewelry on his fingers. As Josh Billings says, he "carries a gold-headed cane, and parts his hair in the middle." He is a great man till he is heard to speak; but granting even that his Queen's English is undeniable, he soon shows any one that the principal portion of his education is devoted to his "get up." When in company with a real musician, if he is not shrewd enough to hold his tongue altogether, in a few moments of conversation his well of musical knowledge is sounded, and found to be as shallow as the gilding on his jewelry. Yet this precious bearer of what ought to be an honoured title makes his way in a certain sphere. He tickles the fancies of the old ladies of his congregation by playing pretty voluntaries, accompanying the melody of hymn tunes on flutes (with any amount of shakes and *fiorituri*) an octave or two too high, or grunting out the soprano part on a posaune an octave or two too low. He "improves" Handel's airs and choruses by adding his own harmony to them, and "stumping" a note here and there in the pedal work as suits his incomparable judgment. He does not like fugues, because they are so "dry," and has a happy, or unhappy, knack of twisting up *adagios* from Beethoven and Mendelssohn's pianoforte works into opening voluntaries. For concluding pieces he relies on a stock of a few hackneyed marches and an oratorio chorus or two, which he plays subject to the conditions imposed by his own capabilities or capricious taste. He is altogether an unique being in his way, and manages to blind his admirers by a show of superficial dexterity, a pompous demeanour, and an unlimited amount of "Barnum." This second order of the tribe is the most despicable of all, but by no means the least important of those under consideration. The third and highest order in the questionable scale consists of men who aim at a higher position than their colleagues. The number of cathedral organists in this country is limited, but among its ranks may be found more than one who has acquired his position through influence of a most unhealthy character—namely, nepotism, or the fact that he was personally in favour with the clergy or local "great guns," clerical or lay, of the cathedral town which is forced to tolerate him. In this case, as the tenure of office is for life, the congregation of his church are doomed to experience his incapable efforts for an indefinite period. "High Churches" are nominally exempt from this scourge, but in them grand compositions are continually "murdered in cold blood" by an amateur who often gratuitously holds the seat at the divine Cecilia's instrument, and cannot be removed without offence to a coterie of his admirers who are communicants of the church, and this affords the congregation no amelioration of the condition in which their chaptered co-religionists find themselves. Under these circumstances the sufferers can only "grin and bear" their infliction. But the species under the designation of "Catholic organist" is especially open to rebuke. The gentleman thus termed often undertakes the interpretation on a clavier instrument of music of the highest order, originally composed for orchestral performance. He ought to be *au fait* with the scores of Mozart, Haydn,

Hummel, Beethoven, Weber, Bach, *et omnes de hoc genus*; and he ought to have sufficient intelligence and manipulative skill to produce, so far as practicable on his instrument, the effects primarily intended in their Masses by these composers. Usually the case is the reverse. He is tied hand and foot to emasculated and stereotyped arrangements of the works. In a fugue he tumbles over the pedals in an uncanny style, and with plenty of noise and unflagging energy. Sunday after Sunday he marshals his forces of "tin and lead" against the unlucky amateurs who do duty as singers at his church. There are, of course, organists whose lives have been devoted to their art, and whose performances are beyond question; but in a census of all those who come under the denomination of organist they would form a painfully small minority. This would not be so if those who had the engaging of persons to hold the most important position, after the ministers themselves, in their respective places of worship were to insist that certain *diplomates* should be produced, certain exercises performed, and due qualifications established by candidates for an organist's seat. A man who undertakes any service that consists of more than plain song ought to be able to read well at sight, to play any of Bach's fugues that might be selected, to condense a vocal score, and to play from a figured bass. And, in addition to this, those who undertake the execution of orchestral works ought to have Berlioz's treatise at their fingers' ends, and ought also to be able to read from a full score. Again, those who are required to accompany plain chant or *canto fermo* should be well up in the traditions of Gregory and Ambrose, should be able to tell an authentic from a plagal mode, and, instead of jumbling together a meaningless set of harmonies to a frequently incorrectly played square-note melody, they ought to know something touching the nature of Dorian, Lydian, and the other ancient modes. Possibly such a happy state of things may be expected with the millenium. Not till thorough education in these respects is insisted on by those who hold the gift of organists' appointments will these three branches of the genus "Musical Humbug" cease to exist.

SIGNOR GOBATI AND *I GOTI*.

A great deal of fuss has been made lately in Italy about a young composer, Signor Gobati, who has produced a grand opera entitled *I Goti*. The work was asserted to be a revelation, and incense profusely offered up to the so-called new genius. The inhabitants of Bologna pushed their enthusiasm to the pitch of conferring on him the honorary freedom of their city. Well! *I Goti*, to judge by the performance recently given at Rome, is far, very far, from deserving the honours paid it. There are two or three pieces, an orchestral prelude, a duet, and a trio, which produce upon the masses a certain effect, but the opera obtained at Rome only a *succès d'estime*, and nothing more. Taken as a whole, it marks no progress in art, and does not reveal a creator. There reigns in it a confusion which indicates inexperience and want of knowledge. Two letters just received from special correspondents express the same opinion of *I Goti*, and the papers of Rome, while recording the favourable reception extended to the opera, do not sing Hosanna like the Bolognese. F. Arcais, a critic of repute, expresses himself as follows in the *feuilleton* of the *Opinione*:—

"To raise Signor Gobati and his opera to the height of sublimity was a grave error. No composer ever began thus; not Rossini, Bellini, nor Verdi, or among foreign composers, Mozart, Meyerbeer, or Wagner. Is *I Goti* on a level with the works with which these masters made their *début*? It is not. There are, here and there, good intentions, and fair promise, but, up to the present moment, nothing indicating strong individuality. Examine the early operas of Verdi, *L'Oberto di San Bonifacio*, for instance, and you will find the germ of him who wrote *Nabucco*. *L'Oberto di San Bonifacio*, a superior production to *I Goti*, was applauded, but no one proclaimed it a masterpiece of the first order, and it was a long time before Verdi was made a citizen of Bologna."

At Genoa, again, where *I Goti* has also been produced, the success has not answered the expectations of the Bolognese, and the Genoa papers are far from proclaiming the opera a *capolavoro*. —*Art Musical*.

NAPLES.—Signor Petrella has handed over to the copyist the first act of his (Signor Petrella's, not the copyist's) new work, *Bianca Orsini*, the "*opera d'obbligo*" at the San Carlo. Signora Krauss will sustain the principal part.

ARABELLA GODDARD'S THIRD CONCERT IN CALCUTTA.

(From the *Calcutta "Englishman,"* January 31.)

We have seldom seen the Town Hall so crowded with the *élite* of Calcutta society as on the above occasion on Thursday evening. The grand feature of the concert was the performance of the *Allegro*, *Andante*, and *Finale* of Mendelssohn's Trio in D minor (Op. 49) for piano, violin, and violoncello. The *Allegro* was not down on the programme, but was played by desire. This magnificent composition, so well known as it is, scarcely requires comment on our part to point out its multifarious beauties. The *Allegro* is full of tender passages, very rapid and difficult; the latter term we might almost blot out of mind when writing of Madame Goddard's performances on the piano; the several passages were given with the greatest finish and neatness. The *Andante*, a perfect song without words, was rendered with a true feeling of sympathy with the composer; the sustained melody came out admirably, and the pianissimo at the close was rendered with a wonderful touch, which brought out wonderfully the beauties of the piano as an instrument, the last B flat coming out as clear as the tinkling of a bell in the far distance. The *Finale* was dashed off at a tremendous speed, which rather astonished us, and kept up with unflagging energy till the closing note. In this splendid work our talented amateurs, Messrs. Ludovici and Van Gelder, were honourably associated with Madame Goddard, and performed their parts on the violin and violoncello nobly. It was no easy task to play with an artist like Madame Goddard, and we cannot praise them too highly. We have reason to believe that the distinguished pianist considers herself very fortunate in having met with these gentlemen, who were able to render full justice to the work they had in hand. After each movement there was a hearty round of applause, which showed that the intelligent audience not only appreciated the noble work which was being performed, but also the superlative talents of the performers. At the close of the trio, a gentleman stepped forward and handed Madame Goddard a very handsome bouquet, in the midst of the plaudits of the audience. Madame Goddard's next performance was a Caprice, "Sulle Onde," by Jules de Sivrai, an elegant trifle, which represents a full-sailed ship on the sun-lit waters, with a joyous deck-load of passengers. This simple theme, in which the left hand is brought most to task, carries with it a most delicious and murmuring accompaniment. The effect of this performance was truly remarkable, the piano being made, as it were, to speak: so delicate was the touch that the mechanical properties of the instrument were altogether forgotten under the magic fingers of the fair executant. This piece was vociferously applauded, when Madame Goddard returned and bowed. The audience were not satisfied with this mode of acknowledging the compliment, and, the applause continuing, the fair artist in reply gave a brilliant little waltz by Chopin, at the conclusion of which Madame Goddard was presented with an elegant basket of roses. Thalberg's grand fantasia on the subject of the prayer of *Mose in Egitto* ("Dal tuo stellato in soglio") was that chosen by Madame Goddard for her final appearance at the concert. This is a piece which some players could not even make intelligible, but Madame Goddard always manages to enchain the attention of the audience, and on this occasion also surprised and delighted them. The performance of this piece literally brought down the house, and Madame Goddard received quite an ovation.

On the whole, this was the best concert Madame Goddard has given as yet, and we are sorry to see that her last one will be next Wednesday. We certainly never expected that her stay would be so short in the City of Palaces, and we are only afraid the room will not be large enough to hold all who will wish to go and hear the great artist once more.

COINCIDENCE.

(To the Editor of the "*Musical World*,")

Sir,—It has been pointed out that your report of the last concert of the Brixton Choral Society (*Fridokin*) is, word for word, the same as a small local paper—*Brixton and Clapham Post*.—Yours truly,

F. S., FOR W. LEMARE.

382, Brixton Road, S.W., March 11, 1874.

[We are very sorry; but this notice came from a correspondent of long standing, and whose contributions we hope to receive for years to come. We trust there was nothing to complain of in the report.—Ed. M. W.]

ROYAL ITALIAN OPERA.

Mr. Gye begins the prospectus of his new season by frankly recognizing the truth that such documents have entered upon an era wherein business-like and matter-of-fact statements replace extravagant puffery and promises. Mr. Mapleson having done the same thing, we may now believe in the reform as both general and permanent. Five works are named by the director of Covent Garden as possible additions to the long and splendid repertory of his house, and of these five at least three are absolutely promised. The favoured trio are not indicated, but we cannot examine the list without at once seeing which have the greatest claim. It is, of course, always agreeable and interesting to witness Madame Patti in a new character; but, apart from her appearance as its heroine, Verdi's *Luisa Miller* cannot be said to have the strongest pretensions. *Mignon* will undoubtedly command a large number of suffrages. Its story is romantic, and a good deal of its music is pleasing, while such a cast as that which includes Mdle. Albani, Mdle. Marimon (who is perfectly suited with Filina's dashing airs), Signor Nicolini, and M. Faure cannot fail to obtain all the success possible. Mozart's *Il Seraglio* has an undoubted claim to representation, the more so because there are artists in Mr. Gye's company able to meet the demands of its exceptional music. *Il Seraglio* has not been heard in London since it was produced by Mr. Mapleson about eight years ago; its revival, therefore, will be a most interesting feature of the season, and, on behalf of amateurs generally, we may express an earnest hope that it is one of the lucky "three." Ponchielli's *I Promessi Sposi* was promised last season, but not performed. Its appearance in the new prospectus shows that Mr. Gye firmly intends to bring out a work which, successful in Italy for eighteen years, has not yet obtained recognition in England. The production of Glinka's *La Vie pour le Czar* cannot fail to be appreciated as a graceful compliment to the illustrious lady who has just come among us; but, altogether apart from this, the famous Russian opera has a claim upon attention. We enjoyed an opportunity last season of making a slight acquaintance with Glinka's music, and the result was a tolerably unanimous desire to hear more. Let us, then, by all means, have *La Vie pour le Czar*. If it should not come up to general expectation, it will, at any rate, introduce an element of freshness where freshness is much wanted. Mr. Gye, like the director of the "other house," again ignores the claims of Wagner, and the greatly increased desire to hear that famous man's works. So be it. Wagner is one of those to whom, according to the proverb, everything comes—he can wait. The time surely draws near when Wagnerian opera will be one of the best cards in the managerial pack.

The bulk of Mr. Gye's very numerous company consists of artists well known at the Royal Italian Opera, and we need not mention them in detail. Enough that, headed by Mesdames Patti, Albani, and Scalchi, MM. Nicolini, Graziani, Maurel, and Faure, last year's troupe returns well-nigh intact. Madame Lucca is mentioned, but with an important reservation, which, let us hope, events will show to be unnecessary. Among the new engagements are many the significance of which does not appear, and respecting which Mr. Gye observes a praiseworthy silence. The strangers are chiefly tenors, one of whom—though the chance is unhappily slender—may turn out a prize. Mdle. Marimon, absent from Her Majesty's Opera last season, now appears at Covent Garden; and another acquaintance comes back in the person of Madame Vilda, who six or seven years ago displayed a fine voice, and made considerable sensation in the character of Norma. Madame Vilda may now have added to her powers as a singer the other qualities which are necessary on the lyric stage, and the probability is strengthened by her connection with the Imperial Opera of Vienna as *prima donna*. MM. Vianesi and Bevigiani again act as conductors, with the band and chorus of last year, and in other respects the personnel of the establishment is little changed. Taking the prospectus as a whole, it excites anticipation of a good average season, which will fairly sustain the reputation of the house.

BRUSSELS.—At the Théâtre de la Monnaie, M. Gounod's *Roméo et Juliette* has been revived, and attracted good houses. The principal parts are in the hands of Mdle. Battu and M. Warot.

THE BIRMINGHAM FESTIVAL.

The dry formality of the proceedings at the annual meeting of the Governors of the General Hospital was agreeably relieved yesterday by the very gratifying communication which Mr. Richard Peyton was privileged to make in the name of the Committee of the Birmingham Musical Festival. On a former occasion, in the month of October last, Mr. Peyton had the satisfaction of handing over to the Hospital the very handsome sum of £5,500, on account of the proceeds of the late Festival, which, in virtue of this benefaction alone, would have been entitled to rank as one of the most successful on record. That large donation, however, was only an instalment of the net produce of the Festival, and now that the accounts are completed a further sum of £1,077 11s. 9d., making a total of £6,577 11s. 9d., has been handed to the Hospital. This, we need hardly say, is the largest amount ever realized by a provincial music meeting, even in Birmingham; and the satisfaction which so great a pecuniary success is calculated to afford to the friends both of the Charity and the Festival is not a little heightened by the reflection that it has been achieved without any concessions to debased taste, or any departure from the sound and elevated principles which have hitherto guided the management and upheld the prestige of the Birmingham Festivals. The nearest approach to the total realized in this instance was at the exceptionally successful Festival of 1870, when the net proceeds amounted to £6,195; but previous to that date the average produce, calculated on a series of ten Festivals, from 1840 to 1867, barely exceeded £4,000, or considerably less than two-thirds of the yield of 1873. Such facts as these are worth any quantity of argument in refuting the fallacy that the provincial musical festival is a moribund institution, and that the competition of Sydenham and South Kensington, aided by modern facilities of locomotion, must of necessity be fatal to local celebrations. People who reason in this way leave out of account the great and constant growth of demand with the spread of musical education and the strong local interest inspired by festivals which have their origin in local charitable needs. In the case of Birmingham, these motives of support are supplemented by the deservedly high reputation which our Festival has won for musical interest and excellence. Our performances may not be on the colossal scale appropriate to the Crystal Palace or the Royal Albert Hall, but, relatively to the arena in which they are given, we have no hesitation in saying that they are far more perfect and musically effective. Add to this, that whilst novelties are the exception at the London Festival celebrations, in Birmingham they are the rule; and the novelties of the Birmingham Festival, generally speaking, are no mere *ephemera*, which dazzle to-day and are forgotten to-morrow, but works, for the most part, of abiding interest and sterling merit, by whose production the stores of musical art are substantially and permanently enriched. In these important qualities of novelty and excellence no Festival has been more conspicuous than that of last year, which comprised, in addition to minor novelties, no less than three large orchestral works—Sullivan's *Light of the World*, Randegger's *Fridolin*, and Schira's *Lord of Burleigh*, all of which may be ranked as genuine successes. For these gratifying results the Festival is indebted, in no mean degree, to the unostentatious zeal and sound judgment of the orchestral steward, Mr. Richard Peyton, jun., to whose merits a decidedly warm tribute was paid yesterday by the chairman of the Hospital Committee. Mr. Beales' share in the good work, as chairman of the Festival Committee, is, perhaps, not less to be commended, but being more patent to the public, it stands less in need of formal recognition. To both gentlemen and their coadjutors the town and the Hospital are under deep obligations, no less for what they have avoided than for what they have accomplished; and the value of their services was never more strikingly apparent than in connection with the very successful Festival whose financial history was closed by yesterday's pleasing episode.

D. H.

HAMBURG.—A concert was given a short time since for the benefit of Herr R. Wagner's Grand-National-Festival-Stage-Play-Theatre at Bayreuth. The programme was made up of works from the pen of the Musician of the Future. Among them were the *Faust* Overture, the Prelude to *Die Meistersinger*, the Overture to *Tannhäuser*, the Prelude to *Lohengrin*, and the Prelude to *Tristan und Isolde*.

ROYAL ACADEMY OF MUSIC.

The concert given by the students of the Royal Academy of Music, in Hanover Square Rooms, on Thursday evening, March 5th, was not only attended by a very large audience, but adequately represented the now flourishing state of that valuable school. Indeed, we never remember an occasion in which the Royal Academy appeared to greater advantage, or more fully asserted its claim to the support and sympathy of all who wish well to art. The programme was very long, as might be expected with so many performers entitled to a hearing, and its length puts it out of our power to give a detailed notice. Mention may be made, however, of the more successful or striking achievements. Among these were the playing by Miss Daniel, Mr. Reed, and Mr. Buels, of Sir Sterndale Bennett's pianoforte trio in A; and the singing by Mr. Pope of "Non più andrai." Mr. Pope has a fine bass voice, and an intelligence which should ultimately secure for him a good position. Another unqualified success was achieved by the female students in the "Hosanna" chorus, from Sullivan's *Light of the World*; and yet another resulted from the singing, by Mr. Henry Guy, of two MS. songs—"Maiden mine" and "Dancing lightly comes the summer"—from the refined pen of Sir W. S. Bennett. Such musicianly novelties are rare just now, and hardly less rare is the ability to interpret them with the taste and skill shown by Mr. Guy. Mr. Wadmore was heard to advantage in Benedict's splendid song, "When my thirsty soul I steep;" but the success of the evening fell to Miss Mary Davies (Welsh Choral Union Scholar), who, in Randegger's "Peacefully slumber," won all suffrages by her charming expression and clear voice. We anticipate much from this young and obviously gifted student. Another attraction was a duet, "Heav'n wept a tear," the composition of a lady amateur, but nevertheless a work of the highest class. Seldom do professional writers evince so deep an insight into the meaning of poetry and the illustrative power of music. It is this double perception which constitutes, next to absolute creative genius, the song-writer's supreme qualification, and we hope to hear more from the same pen. The duet was fairly well sung by Mdlle. Reimar and Mr. Wadmore. The pianists were, as usual, numerous; Messrs. Fanning and Fitton were accompanists. The concerted music was conducted by Mr. Walter Macfarren.

The following is the programme:—

Trio in A, Op. 26, pianoforte, violin, and violoncello (Miss Daniel, Mr. Reed, and Mr. Buels)—W. Sterndale Bennett; Aria, "Non più andrai" (*Le Nozze di Figaro*) (Mr. Pope)—Mozart; Terzetto, "Non è la vaga rosa" (Miss Goode, Mdlle. Reimar, and Mr. Henry Guy)—Costa; Andante and Rondo Capriccioso in E, Op. 14, pianoforte (Mr. H. Walmsley Little)—Mendelssohn; Anthem, "Sing, O Heavens"—Charles Lucas; Improromptu, Op. 90, No. 2, pianoforte (Miss Kate Lyons)—Schubert; Song, "An endless struggle is our life" (*Klage*) (Miss Barkley)—Weber; Prelude and Fugue Alla Tarantella, pianoforte (Mr. Walter Fitton, Potter Exhibitioner)—J. S. Bach; Choral Song, for female voices, "Hosanna to the Son of David" (*Light of the World*)—Arthur S. Sullivan; Polonaise in C, Op. 3, "La Gaité," pianoforte (Miss Bucknall)—Chopin; Songs (MS.), "Maiden Mine" and "Dancing lightly comes the summer" (Mr. Henry Guy)—W. Sterndale Bennett; Grand Sonata in A flat, Op. 110—Part II., with Fugue, pianoforte (Miss Borton). Beethoven; Aria, "Salve! dimora" (*Faust*) (Mr. Dudley Thomas and violin obligato, Mr. Szczepanowski)—Gounod; Quintetto, "Sento, oh Dio" (*Così fan tutte*) (Miss Beata Francis, Miss Marie Duval, Mr. Henry Guy, Mr. Wadmore, and Mr. Aldersley)—Mozart; Allegro Assai, from Sonata Appassionata in F minor, Op. 57, pianoforte (Miss Curtis)—Beethoven; Song, "When my thirsty soul I steep" (Mr. Wadmore)—Benedict; Rondo Piacere in E major, Op. 25, pianoforte (Mr. Matthey, Sterndale Bennett Scholar)—W. Sterndale Bennett; Cradle Song, "Peacefully Slumber" (Miss Mary Davies, Welsh Choral Union Scholar, pianoforte, Miss Curtis, violoncello, Mr. Buels)—Randegger; Duet, "Heav'n wept a tear" (Mdlle. Reimar and Mr. Wadmore)—Angelina Goetz; Genevieve, W. Sterndale Bennett, and La Truite, Stephen Heller, pianoforte (Mdlle. Deprez); Part Song, "The Chimes of Oberwesel"—Henry Baumer.

The next Students' Concert will take place at the Hanover Square Rooms, on Thursday morning, March 26th, 1874.

FRANKFORT-ON-THE-MAINE.—A parody on Herr R. Wagner's *Lohengrin* has been produced here with success. It is from the pen of Herr Suppé, and is called *Lohengelb*. If the piece itself is not funnier than the title, the audiences are not likely to indulge in immoderate laughter. The substitution of "gelb" ("yellow") for "grün" (more correctly "grün" "green") is not crushingly sarcastic or calculated to deal a particularly severe blow at the Music of the Future.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

SIXTEENTH SEASON, 1873-4.

THIRTIETH CONCERT,

MONDAY EVENING, MARCH 16, 1874.

To Commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET in B flat, Op. 131, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI *Beethoven.*
SONG, "The mighty trees bend" (By desire)—Miss EDITH WYNNE *Schubert.*
SONATA in A flat, Op. 119, for pianoforte alone—Mr. EDWARD DANNREUTHER *Beethoven.*

PART II.

SONATA in G major, for violin, with pianoforte accompaniment (first time at the Popular Concerts)—HERR JOACHIM *Tartini.*
SONG, "Quando a te lieta"—Miss EDITH WYNNE *Gounod.*
(Violoncello obbligato, Signor PIATTI).
QUARTET in D major, Op. 64, No. 1, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI *Haydn.*
Conductor SIR JULIUS BENEDICT.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, MARCH 14, 1874.

To Commence at Three o'clock precisely.

Programme.

QUARTET, in F minor, Op. 85, for two violins, viola, and violoncello—MM. JOACHIM, L. RIES, STRAUS, and PIATTI *Haydn.*
RECIT., "Solitudini amiche" } (Admenez)—Miss ABIE WHINNERY *Mozart.*
ARIA, "Zeffiretti lusinghieri" }
SONATA, in A flat, Op. 26 (containing the Funeral March), for pianoforte alone—Mr. CHARLES HALLE *Beethoven.*
BAICAROLLE and SCHERZO, for violin, with pianoforte accompaniment—HERR JOACHIM *Spoher.*
SONG, "The Mermaid's Song"—Miss ABIE WHINNERY *Haydn.*
TRIO, in E flat, Op. 109, for pianoforte, violin, and violoncello—Mr. CHARLES HALLE, JOACHIM, and PIATTI *Schubert.*
Conductor SIR JULIUS BENEDICT.

ERRATUM.—"Wine Song—'My Drop'" (see last number), after "etat," please insert "68"—the age of the pious Pietri when he composed the poem. As printed, it would appear that the worthy prelate was aged 1470 (!) when he wrote his exquisite lines. Surely an impossibility.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MARCH 14, 1874.

MMUSICAL guilds, like fishmongering, cutlery, tailoring, and other guilds, are well enough in their way; but read Forkel:—

In all the countries of Europe exclusive societies of musicians were established under the protection of the authorities as early as the thirteenth and fourteenth century. In France, a society of this kind was founded, about the year 1330, under the name of the "Confrérie de St. Julien des Ménestriers." The fashionable instrument was then the hurdy-gurdy, but the members of the society were called "Compagnons," "Jongleurs," "Ménestreaux," "Ménestriers," and "Ménestrels," instead of hurdy-gurdy-men,

after the instrument they played. The society was judicially sanctioned on the 23rd November, 1330. It not only elected as its patron an old Saint, namely St. Genest, a Roman conjurer, who was converted to Christianity, and suffered martyrdom under Diocletian in the year 303, but appointed also a principal or chief with the title of the "Roi des Ménestriers," nearly all such associations at that period choosing a chief with the title of King. The whole brotherhood moreover went to lodge in a street of their own, which derived from them its name: "Rue de St. Julien des Ménestriers." People sent to this street when they wanted musicians for marriages or other ceremonies.

The new society, however, soon began to lead so dissolute a life that the members were forbidden, on pain of pecuniary fine and imprisonment, from saying, representing, or singing in any place aught calculated to give public offence. After this stern decree, a part of the brotherhood returned to their old way of life, and applied themselves to vaulting and rope-dancing; the others, however, formed a new association with the sanction of the authorities. As the hurdy-gurdy had gone out of fashion, and a new kind of three-stringed treble and bass violin been adopted, they gave themselves the title of "Ménestrels," "Joueurs d'Instruments, tant hauts que bas." King Charles VI. sanctioned this title by a patent issued the 14th April, 1401, and commencing thus:—

"Charles, par la grace de Dieu, Roi de France; savoir faisons à tous présents et à venir. Nous avons reçu l'humble supplication du Roi des Ménestrels et des autres Ménestrels, joueurs des instruments, tant hauts que bas, contenant comme dès l'an 1397 pour leur science de Ménestrelise, faire et entretenir selon certaines Ordonnances, par eux autrefois faites, et tous Ménestrels, tant joueurs de hauts instruments comme bas, seront tenus d'aller pardevant le dit Roi des Ménestrels, pour faire serment d'accomplir toutes les choses ci après déclarées."*

The orders which follow refer simply to marriages and other occasions, on which the "Ménestrels" were to play dance-music.

Of the fortunes of the Society, after it had obtained the above patent, nothing is known for a long time; we know only that it had a long series of Kings, among whom figure a William I. and a William II., a Dumanoir, a Constantin, and, lastly, a Jean-Pierre Guignon. All these Kings invariably wanted to enlarge their kingdom, and frequently changed their title. The last one called himself the "Roi des Violons," and his portrait was engraved with this title. Like some of his predecessors, he attempted to bring under his jurisdiction, in addition to the general mass of instrumentalists, organists and others who did not play dance-music;—nay, he would have included even dancing-masters. This involved him in a tedious action at law, ending to his disadvantage, and induced the King in 1763 to abolish this musical dignity entirely. The documents relating to the strange trial were, at the especial command of the King, printed in a collective form under the title: "*Recueil d'Édit Arrêt du Conseil du Roi, Lettres-Patentes, Mémoires et Arrêts du Parlement, etc. En faveur des Musiciens du Royaume.*" Two hundred and twenty-seven pages, octavo. It is from this collection that the above short statement is taken, as it was taken, almost literally, by La Borde as well, because, after all, there can be no better authority than documents of this description for matters in which, for the maintenance of any right, we have to undertake the proof of old or new claims, and consequently historical demonstration.

Now, if Forkel says this much, what can Messrs. Augustus Mayhew, Sutherland Edwards, and Arthur Sullivan have to say on the other side?

LEIPZIG.—The 15th Gewandhaus Concert opened with the overture to Spohr's *Jessonda*, which opera was first produced here on the 9th February, 1824. It was in commemoration of this event that the overture headed the programme. Beethoven's Eighth Symphony was admirably given by the orchestra. Herr Lauterbach, from Dresden, played a Violin Concerto (manuscript) by Albert Dietrich, as well as the "Adagio" and "Rondo" from the Concerto by J. Riets. At the sixteenth concert of the series, Herr Lachner conducted his own Suite, No. 2, for Orchestra.

* The construction of this edict, from the word "contenant" down to "autrefois faites," inclusive, is not at all clear, though the general meaning is evident enough. Something has probably been omitted by accident.—J. V. B.

PLANETARY LIFE.

By HERMES.*

(From Charles Dickens's "All the Year Round.")

NO. III.—PUNISHMENT IN ANOTHER WORLD.

To appreciate the present system of punishment adopted in the Star City of Montalluyah, it is necessary to go back to that which was in use at an earlier period. A number of persons crowded together in a prison were degraded by mutual contact, and, for the most part, became lost to every sense of shame. A person who had once suffered incarceration was almost invariably worse than before, when his term had expired, and severer punishments only tended to increase the obduracy of the criminal. As soon as new modes of detecting crime were invented, the excitement and gratification of avoiding detection by means of superior cunning encouraged the culprit to devise new methods of escape, and thus the number of those who avoided the retribution due to their misdeeds was even greater than the increased number of the punished. There was, indeed, a constant struggle between authority and crime until the Great Tootmayoso (or ruler), by whom all the reforms in Montalluyah were effected, resolved, with the assistance of heaven, to track moral disease to its source, and reduce it, as he had reduced physical disease, to its smallest possible proportions. His grand object was to eradicate from the soul of the offender the very seeds of evil, and restore him to a condition of moral health. A reformed malefactor was, he considered, a recruit to the ranks of virtue.

By the present system punishments vary according to the character, intelligence, and constitution of the offender, since it is rightly considered that what would be scarcely a punishment at all to some, would be atrocious cruelty in the case of others. Thus, for persons of a sensitive and impressionable disposition, the mere exposure of their offence might be found a sufficient penalty; while for hardened malefactors something much more severe would be required.

There is in Montalluyah a public building called the "Temple of Justice," whither the public is invited to come on certain days. Here the admonition to a convicted criminal is sometimes repeated on several occasions. Thus, to take the case of a man who had committed a theft under circumstances of strong temptation, and who afterwards deeply regretted the offence. Such a person, when convicted, would be compelled to stand on a pedestal in the presence of the public, while every detail of his crime was read to him aloud. This process would be repeated at intervals, until a moral reform was obviously effected; and between the intervals the offender would be employed in the trade or profession to which he had been accustomed, not for his own benefit, but for that of the State. When his penitence was ascertained, occupation would be found for him in another district; since with us it is a maxim that nothing is more dangerous than to set a criminal at large without employment.

A girl who wandered from the paths of virtue would be called before our Wise Men, by whom all the horrors consequent upon her fault would be explained to her. We have marvellous pictures of successive stages of crime painted by our greatest masters; and an erring girl, say, is shown first in all the freshness and beauty of innocence, and then the different grades of her fall and misery are plainly exhibited; and at last she appears in her old age, abandoned by all. By way of contrast, the career of a good and virtuous woman forms the subject of another series. A deep impression is made by these pictures, which may be roughly compared to the "Progresses"

* Communicator from the Star City of Montalluyah.

of your Hogarth, though they are free from the vulgarities which occasionally mar the works of your great pictorial moralist. Let it not be supposed, however, that a love of virtue is encouraged by the mere effect of these pictures. All is explained by the kindest and most generous expositors of both sexes, trained expressly for the purpose.

When offences are of a grave nature our Wise Men keep the convicted criminal for some time in view, and test him in various ways. When once it is ascertained that the desired reform has been effected, the offence is consigned to oblivion, and no one is allowed to refer to it. Those who violate this regulation can be ignominiously punished, and perhaps compelled to wear what we call the "Dress of Shame." All our punishments, it may be generally asserted, are distinguished by clemency. Through the care bestowed on the education of character, described elsewhere, and through the circumstance that social promotion is with us a certain consequence of exemplary conduct, all are interested in the preservation of order, and crime is very unfrequent. But if it does take place, punishment is sure to follow, so that nothing can be gained by an infraction of the law.

Many offences, I need not say, are the result of discontent, or a desire to possess what is not our own, and we avoid the mistake of inflicting punishments which tend to give the coveted object increased value in the eyes of the covetous and thus stimulate them to renew their efforts to possess it.

(To be continued.)

A DISCLAIMER.

(To the Editor of the "Musical World.")

SIR,—In some recent numbers of a weekly paper my name has been freely used by a Mrs. Weldon. I do not now complain of this, but merely desire to caution the musical public (if they condescend to trouble themselves about so small a matter) against believing that I have ever noticed Mrs. Weldon's effusions. In last week's number of her chosen medium, Mrs. Weldon attributed to me, and strongly commented upon, an article in the *Sunday Times*, which, as I am not connected with that paper, I did not write. In justice to myself and to the *Sunday Times* critic, who might be angry if I quietly received the honours he has earned, I beg you to insert this note.—Your obedient servant,

JOSEPH BENNETT.

March 10.

PALESTINE EXPLORATION.

(To the Editor of the "Musical World.")

SIR,—All the world has heard during the past eighteen months of the astonishing discoveries of "Moabite pottery" and inscriptions reported from Jerusalem; of the doubts of English archaeologists, and the raptures of German ones thereon. Acting mainly on the advice of Mr. Vaux, who from the first maintained that they were forgeries, the Committee of the Palestine Fund has throughout refused to lend its support to the alleged discoveries, and has contented itself with printing the reports received on the subject from its agents in Syria. It is fortunate it did so, for I have the pleasure (or shall I say the disappointment?) now to inform you that, in a letter from M. Clermont-Ganneau, dated Jerusalem, December 29, and received this day, the complete disappearance of this enormous piece of humbug is reported. The bubble has utterly burst; in fact, these nasty articles turn out to have been, according to the good joke of an eminent scholar on a somewhat similar occasion, a mere bundle of fallacies. They prove to have been throughout the forgery of a certain Selim-el-Gari, a painter, of Jerusalem, whose first efforts in his interesting art appear to have been devoted to the fabrication of neo-Byzantine pictures for the Greek pilgrims, and who has at last risen to his recent loftier flight. M. Clermont-Ganneau's letter contains the detailed confession of Hassan-ibn-el-Bitar, one of Selim's chief tools in the manufacture. A full translation of the whole document has been forwarded.—I am, Sir, your obedient servant,

GEORGE GROVE, Hon. Sec. Palestine Fund.

CONCERTS VARIOUS.

MR. WESLEY gave a concert at Myddelton Hall, Islington, on Tuesday evening, on which occasion he had the services of Miss Abbie Whinery, Miss Dalmaine, Miss Enriquez, Mr. Wilford Morgan, Mr. Thurley Beale, &c., who gave a pleasing selection of songs, &c. Miss Enriquez was obliged to repeat Madame Sainton's song, "He thinks I do not love him;" Mr. Thurley Beale was encored in "The Yeoman's Wedding;" and Mr. Wilford Morgan (who made his first appearance since his return from America) was recalled after each of his songs, "My sweet-heart when a boy," "My pretty Jane," and "The death of Nelson." The audience were evidently highly pleased with the entertainment.

THE annual series of classical chamber concerts given by those excellent and indefatigable musicians, Mr. and Mrs. Alfred Gilbert, are welcome not only on account of the value of the works produced, but for the earnestness with which the undertaking is carried out. Mr. Gilbert displays sound judgment no less than eclecticism in his programmes, which aim at excellence in each department; as a rule, two trios for pianoforte, violin and violoncello, solos for pianoforte and violin, and vocal pieces are comprised. On Wednesday night the first concert was given in St. George's Hall, when the trios were Mozart's in E and Mendelssohn's in D minor. These, ably interpreted by Mr. Alfred Gilbert (piano), Herr Straus (violin), and Signor Pezze (violoncello), elicited hearty commendation from the auditors. Mr. Gilbert selected for solo Sir Sterndale Bennett's new sonata, *The Maid of Orleans*, one of the really fine works which English art has produced of late, and a thorough boon to pianists in search of novelty. The rendering of the sonata was characterized by absence of display, appreciation of the composer's aims, and complete facility. The *allegro marziale*, "In the field," was performed in superior style; while the grace of the *andante pastorale*, and the fire of the *moto di passione* were admirably delineated. Herr Straus played Corelli's violin sonata in D with his accustomed finish and delicacy of execution. Madame Gilbert was heard to advantage in Handel's "Ren d'il Sereno" and Spohr's duet, "Forsake me not," in which she was joined by Mr. Wilbye Cooper. Signor Monari Rocca, Mr. William Castle, and Madame Poole also assisted in the vocal department.

PROVINCIAL.

GLASGOW.—*The Glasgow Herald* informs us that on Wednesday, March 4, there was an immense audience in the Theatre Royal on the occasion of Mdlle. Tietjens' benefit. *Norma* was the opera produced, the *beneficiaire* taking, of course, the principal rôle. The well-known "Casta Diva" was beautifully sung, and nothing could prove more distinctly the power of Mdlle. Tietjens than her keeping strictly in tune under adverse circumstances; for, although the chorus was dreadfully flat, the *prima donna* nobly held on her perfect intonation. Mdlle. Tietjens must have been gratified by the applause and the shower of bouquets she received at its termination. Madame Sinico was the Adalgisa—in our opinion the finest of all her parts. Signor Betini sang the part of Pollio, we understand for the first time, and we need hardly say that he carried through the part in a satisfactory manner. Mr. Perkins made a dignified Oroveso, looking the part to perfection. The orchestra, thanks to Signor Li Calsi, was admirable from beginning to end. This performance closed our present short operatic season. The series opened with Mozart's *Nozze di Figaro*. Amongst other good performances were those of *Lucia*, *Les Huguenots*, *Oberon*, and *Marta*. Next season Mr. Mapleson will doubtless introduce something new into his repertory.

EDINBURGH.—*The Daily Review* gives a long account of South Side Institute Concert. We extract the following remarks on the performance generally, and of Mr. Edmunds in particular:—

"The usual weekly entertainment consisted, last night, of a high class concert of vocal and instrumental music, under the direction of Mr. A. C. Mackenzie. The performers were Mr. Arthur Edmunds (tenor), Mr. Mackenzie (violin), Mr. W. Adlington (pianoforte), and Mr. Carl D. Hamilton (violoncello). The large hall of the Institute was crammed by an attentive and appreciative audience, and the concert was in every way most successful. In all his songs Mr. Edmunds had the utmost success. He was called after each and had to repeat the two last. His voice is a high tenor of the very purest quality, and his use of it evidences perfect cultivation and taste. He sings with great ease, and, although his voice is not a heavy or powerful one, its very pure tone enabled it to be well heard throughout what is, perhaps, the worst room for music in Edinburgh. His compass is large and good throughout, the lower register being firm and sufficiently full, while the upper is very sweet and silvery, and his intonation and word pronunciation are admirable. It is a pity that Mr. Edmunds does not permit himself to be heard oftener in public, for in these days, when a good tenor is as rare as a phoenix, it is a great treat to hear a singer who has, added to an excellent voice, a complete training in the use of it."

OCCASIONAL NOTES.

SOME evil genius seems to have taken under his care the great bell destined for the Cathedral at Cologne. The bell was lately cast for the *fifth time*, but the authorities discovered, to their great regret, that, instead of emitting C natural, it sends forth a C sharp.

MR. CARL ROSA has decided upon founding a scholarship at the Royal Academy of Music in memory of his late wife, Madame Parepa-Rosa, which will bear her name. It will be awarded by competition to British-born female vocalists between the ages of eighteen and twenty-two years, and the successful candidate will be entitled to two years' free education in the Royal Academy of Music. In connection with this scholarship there will be also a prize of a gold medal with Madame Parepa-Rosa's likeness, which will be awarded to the best female vocalist in the Royal Academy of Music at the annual public distribution of prizes in July. The first election will take place in April next, for the admission of the successful candidate at the commencement of the Midsummer term.

A TALENTED and eloquent advocate of the "Music of the Future" was, not long since, making an effort to persuade us that the opera as generally understood is vicious in art and effete, and that the only lyrical drama which conforms to the conditions of true art was that of Wagner. Now, while we are most ready to admit the high artistic merit of Wagner's works, and to regret that they have as yet hardly been allowed a hearing in Britain, we do not consider that that admission commits us in the smallest degree to the assumption that Wagner's art is the only true art, or to the very extraordinary dogma with which this assumption is connected, that the highest function of music is to be an adjunct to the drama, or, as Wagner's latest exponent, Dr. Hüffer, expresses it, that "the possibility of music for the sole sake of sonorous beauty has ceased to exist." Musical art in its greatest perfection is pure music, wedded neither to poetry nor to the stage, and in like manner the drama in its highest form is independent of musical setting. Whenever the two are brought into combination something must be sacrificed by each; nevertheless, a very beautiful *tertium quid* may be, and has, by composers of genius, been, produced by this union. If in the opera dramatic action has often to give way to musical effect, we have to set against this disadvantage many fine effects of combined action and emotion which in the artificial conditions of the opera would have been unattainable. A union of the two arts is of necessity more or less of a compromise; and the chief difference between the old compromise and that of Wagner is that in the former dramatic propriety is more sacrificed to musical expression, and in the latter there is a greater subordination of the music to the action. Both are mixed art, but neither can fairly be denounced as false art.—*Scotsman*.

THE erection of the Grand-National-Festival-Stage-Play-Theatre at Bayreuth still "drags its slow length along." It appears that, up to the present moment, the various Wagnerian Committees have succeeded in raising 100,000 thalers, including the profits of the concerts given by Herr R. Wagner himself last year in the North of Germany. About 30,000 thalers have been expended on the shell of the Grand-National-Festival-Stage-Play-Theatre, without anything in the way of ornament. The outside of the Grand-Nat.—no! we cannot be always giving the title at full length, any more than we could enumerate all the names showered at their baptism on Spanish princes, and, therefore, will henceforth content ourselves with using only the initials—the outside, we repeat, of the G.-N.-F.-S.-P.-T. is already completed, and, inside, immediately the scaffolding is cleared away, the work of preparing the stage will be actively commenced. The task of decorating the interior will also soon be taken in hand. The great difficulty continues to be the want of funds, and, unfortunately for the G.-N.-F.-S.-P.-T., "the cry is *not* still they come!" at any rate with the desired readiness. Herr R. Wagner is now looking to Italy for assistance, and hopes to receive something from Venice, where his *Rienzi* will shortly be produced. One of his admirers lately invoked the assistance of the State, saying that: "On the appearance of a great artist

who has done great things, and wishes to do greater, Government is bound to furnish him with a material base of operations, and thus render a great service to the history of art; for the money advanced to Wagner will be repaid with interest, if not soon, at least later, when it is requisite once more to have recourse to the courage of the German people, etc." The writer of the above modestly and merely asks his country to make a slight sacrifice for the benefit of Herr R. Wagner and his G.-N.-F.-S.-P.-T.: one day's interest—about £27,400—on the five milliards paid by France. The probability is that the German Imperial Chancellor of the Exchequer will take time to consider this request, before he accedes to it—if he does accede to it. We are sure that such would have been the course adopted by the respected ex-Chancellor of the English Exchequer.

A ONE-LEGGED musician (?) may occasionally be seen in Oxford Street, playing the accordion. Without crutch or stick, he stands easily, and moves by hopping. He carries a card, on which it is printed that he lost his leg in the Franco-German war. Thus has he been apostrophized in hopping stanzas:—

"The luck of War! By war he lost his leg—
Trè war 'twixt France and Prussia, waged of late—
The loss to turn to account engaged his thought:
He was a common soldier of the line,
And now, with but one leg, must earn his bread.
An instrument of music would he try
(Are things we call accordions musical?),
To use these bellows and some sounds to make
In London's public streets, when "London's out,"
Would draw the idler's gaze, if it could be done
In some way strange, and thus give novelty.
To stand without a crutch, or such like help,
Would be quite new; so this he practised well,
Till perfect he became in his new art.
And now erect, with but one leg, he stands,
No aid of crutch or stick will he accept.
The wheezing sounds he makes (musician he!)—
The public eye his movements draw upon;
And then he hops, as sparrows do, till pence
His pockets fill, and, hopping, disappears."—F. P.

To Augustus Mayhew, Esq., of Twickenham.

A SINGULAR discovery was made a short time since in the St Geneviève Library, Paris. In a box containing several manuscripts there was found the original copy of the opera of *Jonathas*, which Charpentier, the author of the music to Molière's *Malade imaginaire*, composed for the establishment of the Jesuits, then situated on the spot at present occupied by the Lycée Louis le Grand. The opera is in every respect a mediocre work, but it serves to mark sharply the epoch when profane music was mingled, without scruple, in churches, with sacred music. The reverend fathers had *Jonathas* played on their stage—for they possessed a stage—and their actors—those of the Académie Royale, if you please—had only to take off their playhouse costume, and traverse a corridor, to go and execute motets in the church. "This church is, so to speak, the church of the Opera," says Fréneuse de la Vieuville, "for those who do not go to the one console themselves by attending vespers at the other, where they find the same singers at a cheaper rate; now-a-days, an actor recently admitted would consider he only half possessed his rank and office if he had not played at the Jesuits." The actresses, also, went to the church, especially during Passion week, and the festival of Easter. The edifice could not then contain the crowd. It was the custom among the fashionable world to give for a chair the price of admission to the Opera. At the period in question, however, it was usual for musicians to perform alternately in the church and the theatre. This admixture of the Sacred and the Profane was very frequent, and the opera of *Jonathas*—the manuscript of which has just been discovered—will render clear to the erudite the extent to which was carried the union of things and ideas so little calculated at first sight to be associated with each other.

STUTTGART.—In consequence of his Civil List having been augmented by 150,000 florins, the King has expressed his willingness still to keep up the Court Theatre, which will consequently continue a Theatre "Royal" as heretofore.

MUSIC AT SAN FRANCISCO.

MY DEAR FRIEND,—Per this mail I forward you a musical review, the only one existing on the Pacific coast, and programmes of concerts given lately. Mr. Wilkie, the English tenor, has a pleasing voice, although of not much compass—a great favourite here. He has been the tenor of Madame Bishop's troupe, and as Madame B. leaves here on the 28th inst. for Australia, the company is dissolved, and Wilkie remains engaged in some of the principal churches here, and obtained scholars. Madame Bianchi's complimentary benefit, Don Giovanni, was postponed on last Thursday to the 19th inst., owing to the inclemency of the weather. Figlia del Regimento, last night, 15, at the California Theat., with the following cast—Maria, Elzer; Marchioness, Bianci; Sulpizio, Orlandi; Tonio, Bacceti; Ortensio, Ronconmere; Contessa, Mrs. Evans; Corporal Kretzman; Conductor, Fabri. I have ascertained that Madame Arabella Goddard will arrive here from China, and Mr. Gray, music-seller here, who received said news from Australia from a music-seller there, and also of there being a letter addressed to Madame A. G., to the care of Mr. Gray. From November up to this day continual storms and rain. The Parepa's death was immediately telegraphed here, and I already gave you the news some time ago.

V. P.
N.E.—The Daughter of the Regiment last Sunday. The opera was only in name, it has been cut and transposed, and poor Donizetti, if alive, would not have recognised it. It was the worst that was ever listened to. These Sunday operas are bad enough, but this last was worse. Fraulein Elzer made a sad mess of Donizetti's music. It is a pity this young lady, who has a good voice, should be brought forward in such parts, of which she is quite incompetent. Professor Mulder Fabri may be a good teacher of music, but ignores how to lead an orchestra—he neglects his instrumentalists; in fact, the performance was altogether execrable.—The Susan Galton and Lee troupe still draw full houses. They try to give another complimentary benefit to Madame Bishop. She leaves by steamer City of Melbourne for Sidney. Mons. Tourneville pays 1,000 dollars a month to Pacific Hall, and to convert it in a Café Chantant on the plan of the Alcazar, Paris.

San Francisco, February 18.

A WELCOME.

BY "FIGARO'S" POET LAUREATE.

Romanoff's daughter, from over the water,
Welcome to thee!
I was too late to meet you, but still I would greet you,
Marie madame!
Father, and mother, and children are we—
One has the measles so bad, he can't see,
And one's with his uncle, who lives down at Lee;
But still, as a family welcome we thee—
Princess Marie!
Welcome to England! to Clapham!! to us!
Welcome to our little *urbo in rus*!
Rural, yet easily reached by the bus—
Princess Marie!
Welcome to all that the isle can bestow—
Princess Marie!
All thy Pa's guns to the melt-pot shall go—
Princess Marie!
All our books shall in Russia be bound;
Snow, if thou wish it, shall cover our ground;
Fiddles in every band shall be found—
Princess Marie!

VIENNA.—With the exception of the performances of the Italian Opera company at the Theater an der Wien, with Mme Adeline Patti as *prima donna*, there has not been much doing in a musical sense lately; about the only two events worthy of note have been two concerts, one given by Mlle Pauline Fichtner and the other by Herr Igratz Brull. At the former, the fair concert-giver, who is a pianist, performed Schubert's Sonata in A minor, Op. 42; a "Pastorale" and "Capriccio" by Scarlatti, and some Transcriptions by the Abbate Franz Liszt. Herr Walter was the vocalist. He sang various pieces by Herr Johannes Brahms, and a song: "Der wandernde Musikant," by Herr Hermann Grädener. The last composition was rapturously applauded and honoured with a double encore. The principal numbers in the programme of Herr Brull's concert were a Pianoforte Concerto of his own composition, accompanied by the Philharmonic band under Herr Otto Dessoff, and Variations, by Herr Johannes Brahms, on a theme of Handel's and a "Sonata" of Schumann's. Mme Lawroska sang Schubert's "Wanderer," Rubinstein's "Es binkt der Thau," an air by Handel, and a Russian air, producing a most favourable impression in all.

MUSIC AT BERLIN.

After having been absent from the bills a considerable period, Herr R. Wagner's *Meistersinger von Nürnberg* has again been performed at the Royal Operahouse, the principal parts being sustained, as usual, by Madame Mallinger, Herren Niemann and Betz. The house was very full. Speaking of the performance, a writer in the *Berlin Echo* makes the following remarks on it, as well as on the changes necessitated by the new position the city has assumed since the war: "The great majority of the audience were probably satisfied. Not so, however, the minority who had rendered themselves intimately acquainted with Herr R. Wagner's score; they must have been the more painfully impressed by the neglect, already often censured by me, of the so-called accessories, such as the chorus, orchestra, and manner in which the opera is put on the stage, because, in the *Meistersinger* more than in any other work, the success of the whole is inseparable from the careful elaboration of every detail. I am not going to give a circumstantial list of shortcomings; it would take up too much space and weary those who were not present. I attribute, moreover, the defects in the performance far less to those taking part in it than to circumstances. Berlin, whether we like it or not, whether we laugh or weep at the fact, has become a great capital; Berlin looks for more from us than it did some few years ago, and we look for more from Berlin. As little as we can expect, with the time-consuming distances in so large a city, and with the duties which the fact of a million of persons living together imposes upon each individual, that each individual can do as much as in a town of middling size, as little can we require at the present day from the members of our Royal Operahouse the elasticity necessary to discharge their daily duty, if the repertory is continually changed. At the Grand Opera, Paris, there are performances on only four days a week, and the public are satisfied with a comparatively speaking small number of works; the adoption of this principle strikes me as exceedingly advisable for Berlin as well, and as the only effective means of preserving our Opera from ruin. Above all things, the project which has given rise to so much lively discussion, of establishing a Comic Opera must be carried out—it is, indeed, asserted that a future dwelling has already been discovered, in the Concerthouse, namely, of the Leipziger-Strasse—if we would render the necessary division of labour in musical matters a possibility in this capital. Meanwhile, resignation is our best course, and we must feel satisfied if insuperable (?) difficulties of execution are obviated in Gordian-knot fashion. How glad I was to hear the first scene in the *Meistersinger* for once, at least, without the organ, which is always out of tune; it had been simply omitted! After the Cudgelling Scene, an experienced friend of mine proposed, quite seriously, in the saloon, that the scene should in future be given without any singing, and that the musical illustration of the cudgelling should be entrusted exclusively to the orchestra. Considering that neither the cudgelling nor the singing is properly done, I certainly felt bound to agree with him; I thought of the 'amicable arrangement' patronised at the first production of *Les Huguenots* at Milan: despite all the efforts made at rehearsal, the chorus-singers could not manage the quaver-counterpoint in the 'Rataplan-Chorus,' so short work was made of the matter; the quavers were left to the orchestra and the choristers, with wise abnegation, drummed away their 'Rataplan-plan' without quavers."

The programme of Herr Bilse's last concert was especially attractive. It comprised M. Anton Rubinstein's character-sketch, "Faust;" Schubert's "Reitermarsch," scored by Liszt; Mendelssohn's *Ottet*; and Raff's "Leonoren-Symphonie."

LEEDS MUSICAL FESTIVAL.

(To the Editor of the "Musical World.")

SIR,—The Mayor of Leeds (H. R. Marsden, Esq.) called a meeting of influential inhabitants this afternoon at the Town Hall, to consider the question of having a great musical festival here during the present year. Unanimity prevailed, and a festival is certain. A guarantee fund of £5,000 is to be secured. The Mayor headed the list with £200, and spoke hopefully of the project. The provisional committee appointed are the right sort of men to carry out the scheme with spirit and success. More next week.

Leeds, Thursday, March 11.

ALPHA.

FLORENCE.—A new operetta, *L'Idolo Cinese*, is in rehearsal at the Teatro delle Logge. It is from the pen of Signor Guido Tacchinardi.

COPENHAGEN.—Herr Franz Bendel has given three concerts at the Casino. They were numerously attended, the Court being present at all the three. The most attractive pieces in the programmes were Herr Bendel's "Souvenir de Hongrie" and Liszt's "Seltschuhläufer" and "Rhapsodie Hongroise."

ITALIAN OPERA IN VIENNA.

(Extract from a private letter).

Turning to more agreeable and less dry topics I may mention that a change for the better has taken place in musical matters. These, for some time past, have been in a very dull state, and the lover of music has felt proportionately mopeish, discontented, and yearful, but the arrival of the Italian operatic company has rendered us all once more cheerful and lively. They opened at the Theater an der Wien with *La Traviata*, Madame Adelina Patti, that "bright particular star," sustaining the part of the heroine. All the (Vienna) World and his Wife were present to greet the fair artist with whom everyone was in ecstasies. The press are as unanimous as ever in their praise of the gifted *Diva*; not only, too, do they speak well of her, but they laud the other leading members of the company as well. Nor do they forget to include in their eulogiums Signor Arditi, on whom, as conductor, it is superfluous to say that so much depends. His welcome on appearing at his post in the orchestra was very warm and complimentary. Speaking of the opening night, the *Fremden-Blatt* remarks: "The favourite of the Graces, the Priestess of Harmony, Adelina Patti, is again here. As the first character of the *stagione* she selected one of her most perfect impersonations, *Violetta in La Traviata*. Received with tumultuous applause, she kept the audience, by her unrivalled vocal ability and highly effective acting, in a state of enthusiasm the whole evening. . . . Everyone with any taste for music must frankly confess that the way in which Madame Patti sings the final air in the first act of *La Traviata* is the acme of artistic singing, beyond which no fair singer in the world can rise a hair's breadth." The writer then proceeds to express his satisfaction with Signori Nicolini and Cotogni, as Alfred and Germont respectively. Of the popular *Capellmeister* he says: "Under Signor Arditi's energetic direction, the whole performance was as spirited as it was exact." Another writer finds fault with the chorus, who were once or twice at fault, but concludes in these terms: "All honour, on the other hand, to the orchestra, which, under Arditi's skilful guidance, was transformed into a docile instrument to accompany the singers."

Among the audience were the Arch-Dukes Carl Ludwig and Ludwig Victor, the Duke of Nassau, and the ex-Crown Prince of Hanover. If appearances are not more than usually deceptive, the season will prove highly successful.

MDLLE. ALWINA VALLERIA.

(From an Occasional Contributor.)

This accomplished artist, upon her return from Italy, joined Mr. Mapleson's Operatic Company in Scotland, and, from what we have heard, and also judging from criticisms which we have just received, her success both in Glasgow and Edinburgh has been most brilliant and magnificent, and she certainly is a decided acquisition to Mr. Mapleson's Company.

"The creation of the part of Lucia," says the *Edinburgh Review*, "is a most powerful one, and she sings the music in a manner that shows she is completely mistress of all technical difficulty, and is a most finished and beautiful singer."

We shall be glad to welcome again this talented young artist, this season, to our Operahouse, and hope to see her in the parts so successfully sustained by her in the provinces.

[Some of the criticisms taken from provincial papers will appear in our next issue.—ED. M. W.]

EDENBURGH.—The concert which the Abbate Franz Liszt promised to give for the Poor of this place came off with great success. The Abbate arrived from Horpae at 10 a.m., and was received at the station by the Burgomaster, who made him a complimentary speech in German. The Abbate replied in terms of warm acknowledgment. At twelve o'clock there was a grand banquet at Prince Esterhazy's. The concert took place at 7 p.m. The Casino was splendidly decorated for the occasion. The Abbate's piano was "crowned" with flowers, as it had been at Vienna. At the end of the room was his bust surrounded by choice exotics. On entering the concert-room, accompanied by Count Donhof, the Abbate was received with another speech and lustily cheered. He performed six pieces, which it is, perhaps, superfluous to say, were followed by thunders of applause. After the concert, there was a grand supper at Prince Esterhazy's.

HERR CONRAD BEHRENS.

An Edinburgh paper says of Mr. Mapleson's new bass, in *Les Huguenots* :—

"Marcello was assigned to Herr Conrad Behrens, who in that character made his first appearance in Edinburgh. He has just arrived from Brunswick, having completed a two years' engagement at the Duke's Theatre there. He was announced to appear at Glasgow when the opera company was there lately, but had to be apologised for, having been detained by a sprained ankle. His announcement for this part here was therefore withdrawn and Signor Perkin announced, but he arrived at the last moment and took the part. He has a very powerful voice of fine quality, and will be a good accession to Mr. Mapleson's company. Having been mostly accustomed to singing in German opera, he seems somewhat ill at ease in delivering Italian; but beyond a little awkwardness arising from this, his delivery of the part was a successful one. His song in the first scene, 'Finita e pe irati,' better known as 'Piff paff,' conveyed the impression that his voice was rather unflexible and harsh, but he improved as he went on; and in the scene with Valentina, and the sextet following, his singing was very fine. His benediction in the last scene was also exceedingly powerful. Signor Galassi, whose first appearance it was, was a good representative of Il Conte di St. Nevers."

MR. KUHE AND THE BRIGHTON AQUARIUM.

(To the Editor of the "Musical World.")

Sir,—The remark made by Mr. Kuhe with regard to the Brighton Aquarium Band, as a "common quadrille band," is unfair and unjust. True, the conductor is a well-known and long-established *entrepreneur de bals*, but that is no reason why the orchestra of the Aquarium should be a "common quadrille band." I know by experience that in every orchestra in London, from the highest to the lowest, there are members who play at balls, and I know some of them to be first-rate performers. Where is the professor, however eminent, who has not had to do things *infra-dig* to his talent occasionally? Unfortunately, the art does not supply sufficient resources to those who would be but too happy to elevate it. I have tried these things myself frequently, but always, at a loss. Are you a solo performer?—you will find numerous engagements to play without remuneration for charitable purposes. Are you a composer unknown to the public?—you may occasionally get an offer from some worthy London celebrity, to write now and then a "*pièce de circonstance*;" should he sell the composition, he will allow you so much per cent., etc.—Such is the state of the musical profession. I should have taken no notice of Mr. Kuhe's remark had I not seen it in the *Musical World*; and I hope that in future he will be more guarded in his comments concerning those less fortunate than himself.—I am, Sir, yours obediently,

A MEMBER OF THE BRIGHTON AQUARIUM BAND.

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WAIFS.

Let all amateurs read Ferdinand Hiller's *Recollections of Mendelssohn*, translated by "E. N. von G.," and now publishing in *Macmillan's Magazine*, edited by that enthusiastic amateur and prince of connoisseurs, Mr. George Grove (the "G" of the Crystal Palace).

We regret to say that Dr. Ferdinand Hiller will not visit us this season.

Mr. Lemare has purchased the Angell Town Institution, at Brixton, and purposes making various alterations and improvements for the comfort of visitors.

GOUNOD'S CHOIR.—The fourth concert will take place at St. James's Hall, at eight o'clock on Saturday evening, March 21st. The programme consists of the "Sanctus" (*Requiem*); M. Gounod's new "Ave verum" in C (first time of performance). "O Salutaris Hostia" (SS. Angeli Custodes); "My true love hath my heart," Gitanella; and the "March of the Men of Harlech," by the Choir. Mrs. Weldon will sing "The Better Land"; "My beloved spake" (*Song of Solomon*), accompanied on the violoncello by M. Paque (who will also play a solo); and the "Page's ballad" (from *Jeanne D'Arc*), in French. Madame Schneegans and Mrs. Weldon will sing a duet, "Message of the breeze." Madame Schneegans will sing "Evening song," with violin accompaniment by Mr. Claude Jacquinot. Signor Garcia will sing "Abraham's Request," and M. Gounod, by general desire, will again play the "Funeral March of a Marionette."

Messrs Gunn, proprietors of the Gaiety Theatre, Dublin, have purchased the Theatre Royal from Mr. Harris.

Mdlle. Singalee, who has been engaged by Mr. Mapleson for the opera season of Drury Lane, has written to the French papers to indignantly deny the report that she is a German. She says, "I am a Belgian by birth, but in heart a Frenchwoman. So far from my being a German, the only shadow of foundation for such a libel was the fact that I once made a tour in Holland with Impresario Ullmann." Rather a frail evidence of the lady's despised German origin. The same lady, who was formerly well known as a member of the troupe of the Théâtre Lyrique, has departed for Brussels, where she is at present the star of the Théâtre de la Monnaie. From there she goes to the London Drury Lane Theatre.

ALEXANDRA PALACE CHOIR.—To be prepared for the opening of the Palace in June next, the members of this choir hold their meetings for rehearsal every week, under the personal direction of Mr. H. Weist Hill; and, in recognition of the valuable services rendered to the Society by Mr. William Lockyer, who attends to the necessary details of the rehearsals, this gentleman has been presented with a gold watch and chain bearing the following inscription on the inside case: "Presented by H. Weist Hill to William Lockyer as a small token of esteem for his honourable fidelity, displayed in connexion with the Alexandra Palace Choir, Feb. 24, 1874."

The revival of *Semiramide* at the Italiens, was in some respects a success, in others a failure. The *décor* and *mise-en-scène* are superb, and the opera is placed upon the stage in the most lavish manner. But the principal interest on the night of its production (Tuesday) centred upon the *Semiramide* and the Arsace. Mdlle. Belval, in the title rôle, made a distinct advance. True, hers was not the *Semiramide* of Penco nor of Tietjens, but it was a creditable performance at any rate. Mdlle. Beloecca, as Arsace, was much overweighted; the music was too arduous for her, and her acting left much to be desired. The effect might have been foreseen, and the young artist had far better not attempt so ambitious a rôle for some years to come.—*Figaro*.

The *Journal Officiel* publishes the result of the visit of inspection made to the works of the French Opera on Tuesday last, by the Minister of Public Works. The works, it is stated, are everywhere well advanced. The great staircase, with its galleries and foyer, is nearly finished. The audience portion of the house and the stage are apparently less advanced; but, as regards the latter, it should be stated that the greater portion of the works which go to complete it are being executed in separate ateliers, and that they will only have to be placed in position when finished, which can be very rapidly done. With regard to the stage, which, from the foundation to the roof, is about ninety metres in height, everything is being prepared for the reception of the machinery, which is also being constructed and painted in different workshops outside the building.

We are promised a most diverting action here, which will probably help us to recover our spirits and forget our political troubles. A short time ago M. Loyau de Lacy went to find M. Billion, the manager of the Ambigu-Comique, and handed him a drama, which M. Billion, undertook to produce. At that moment the manager was on bad terms with the Society of Dramatic Authors, and had nothing to place on the boards. This was why he accepted the melodrama entitled *Le Borgne, or The One-eyed*. But M. Billion made up his quarrel with the Dramatic Authors' Society, received numerous pieces, and tried to avoid keeping his engagement with M. Loyau de Lacy. All his efforts were vain, and he was obliged to play one of the worst dramas ever placed on this or any other stage. It would be useless to give you the plot of the piece, which is laid in Ireland. Most of the critics fell upon it tooth and nail; others were disarmed by laughter; one gentleman declared that he laughed during the whole piece, that he laughed along the boulevards as he left the theatre, that he roared all night in bed, and wrote his critique with tears streaming down his cheeks the next morning. M. Loyau de Lacy, who teaches French at a young ladies' school, was naturally indignant with the hostile newspapers, and he determined to revenge himself on his tormentors. There is a French law which lays it down that if you are attacked in a journal, you have the right to reply at double the length of the attack. M. Loyau de Lacy therefore sent to the papers which had abused his play prose just double the length of the criticism. The journals thus treated have refused insertion, and hence an action. If M. Loyau de Lacy only proves as tenacious as he was in his youth, there is no knowing where this affair will stop. When quite young a drama of his was treated much like *Le Borgne*, and a celebrated critic insisted, through several columns, on calling the unfortunate author M. A Loyau (haunch of beef), though M. Loyau had been christened either Arthur, Auguste, or Anatole. The affair was taken from court to court, and after several years M. Loyau triumphed.—*Paris Journal*.

MUSIC RECEIVED FOR REVIEW.

J. B. CHAMBER & Co.—"The Songs of Wales," Part 9, edited by John Thomas; "Forsetta," by Luigi Arditi; "Love wakes and weeps," by Frederic Clay; "The Village Green," by Francesco Berger; "Une heure de Roynauté," "Le pont de soupirs," and "Les défunts de Jacotte," by J. Rummell; "Showers of Sunshine," by C. H. R. Marriott.

ROBERT COCKS & Co.—"The Elements of the Theory of Music," by Robert Sutton; "For unto us a Child is born," arranged for the pianoforte, by G. F. West; "The Duke of Edinburgh's Quick March," by J. Riviere; "Lays of Prince Charlie," by W. S. Rockstro; "Sacred Treasures" (Nos. 1, 2, and 3, of a choice selection of sacred melodies for the pianoforte, by William Smallwood.

AUGENER & Co.—"A Spring Dream" and "Remembrance," songs, by Carl Zoeller.

HOPWOOD & CREW.—"Queen Mab Waltz," by Herbert Paines.

GILL (Sideup).—"Vocal Exercises in the Tonic Staff Notation," by W. H. Gill.

ASHDOWN & PARRY.—"Album dédié à la jeunesse" (Books 1, 2, 3, 4), by Stephen Heller.

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STANLEY LUCAS, WEBER & Co.—"The Merry Beggar's Song" and "I sing because I love to sing," songs, by Mrs. Mounsey Bartholomew.

SWAN & PENTLAND (Glasgow).—"New Overture to *The Heart of Midlothian*," by John Thomson.

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